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# For Radio Listeners

By Harry MacArthur

There is one complaint registered down a profitably sponsored half-hour devoted to jokes about pens that can be supported with no trouble at all. Much criticism, of necessity, has a basis in personal prejudice, in the likes and dislikes of the critic. If you do not like avocados it will not make your life any fuller to be offered the best avocados in the world in place of mediocre ones. The personal preference is the only support of many complaints. Those who charge that radio treats rather shabbily the listeners who prefer what it calls "serious" music, however, have but to point a finger at the radio program listings.

The four major networks bring us—or brought us on a recent week when we were being statistical—a grand total of nine hours of "serious" music, eight of them on Saturday and Sunday and not a note on Wednesday, Thursday or Friday. On Saturday the Metropolitan Opera, on WMAL at 2 p.m., is followed at 5 o'clock by the Philadelphia Orchestra on WTOP and an hour later by the Cleveland Symphony on WOL. Sunday, those able to devote that hour to the musical classics can hear the Fine Arts Quartet on WMAL at 11 a.m. and the afternoon brings a sizable portion of symphonic works, with the New York Philharmonic at 3 p.m. and the hour and a half and the N. B. C. Symphony on WRC at 5 for an hour. The ninth hour of the total is provided by the Boston Symphony, on WMAL at 9:30 p.m. Tuesday. In addition there is only the new series of National Symphony concerts in the schools, which WMAL carries on Monday nights when they are available.

Radio does bring us the best of "serious" music, to be sure, when it puts us in tune with these orchestras, but it not only brings what seems to many like precious little of it, it brings it all in a week end lump. It is a little like eating three sirloin steaks this afternoon, then getting along on K rations until next Sunday. The other programs devoted to "good" music, with their always familiar operatic, operetta and other vocal and orchestral selections, bear about the same relation to truly good music as K rations to a sirloin steak.

There seem to be plenty of these "id-bit" shows, incidentally, devoted to the semi-classics and broadcast at times convenient for almost any listener. They are sponsored, of course, and thus are more likely to be treated with loving care by the networks than the symphony programs, which, with few exceptions, are "public service" broadcasts.

In the field of recorded symphonic music, broadcast locally and not coming in over the network wires, the listener fares a little better. A little but not too much. WINX probably does the best job along these lines around here, if you are not already aware of it. WINX not only has daily "serious" music programs, but it has them on at fairly comfortable hours, late in the morning and early enough in the evening. Elsewhere, the recorded music of the masters seems to be set aside for those who can get up with the dawn to join their radios or stay by them late into the night. It is not to be expected, of course, that any radio station would turn

It remained for Bing Crosby to provide the major laugh of the radio week. You may not have heard it, since Mr. Crosby's problem right now is the small size to which his audience has shrunk from the large one he had for his first transcribed show. His Hooper rating has sagged sadly. Those who were still with him, however, heard this top-form flash of the Crosby wit, probably ad-libbed, on Wednesday night.

Scene: A forest, where Judy Garland and a friend were engaged in a turkey shoot.

Judy: Come on, Homer, we've got to get a turkey.  
Bing: We've got a turkey. What we need is a Hooper.

Radio, already its own best friend, may yet become its own severest critic. Breaking an old custom, by which broadcasters have not used their own facilities to discuss their own problems, CBS today (WTOP, 1:30 p.m.) launches a new series called "Time for Reason—About Radio." The program, to be conducted weekly by Lyman Bryson, is described as "a sincere and significant effort to probe the complex system of broadcasting objectively, to point out its faults as well as its virtues." There probably is nothing at all coincidental in the fact that William S. Paley, the man who recently told the National Association of Broadcasters what was wrong with radio, is chairman of the board of CBS.

**Audience Shows**  
The following broadcasts admit the general public. For tickets phone the station or, in the case of WTOP, write.  
WOL—Metropolitan 6012, "American Forum of the Air," 9:30 p.m. Tuesday. "Meet the Press," 10:30 p.m. Friday.  
WDC—Republic 4000, "Tyner Time," 6:15 p.m. Thursday. "Matchless Service Time," 7 p.m. Saturday. "Tin Pan Ballet," 1:30 p.m. Monday.  
Others:  
WVDC—National 7203, "Teen Time Revue," 9:30 a.m. Saturday. "WMAZ—National 5406, "Wonder Flap," 7:30 p.m. Tuesday. "Music Box," 2 p.m. Monday-Friday. "Americans Quiz," 7 p.m. Saturday. "As the Wheels Turn," 8:15 p.m. Wednesday.  
WTOP—Earle Building, "Meet the Missus," 5 p.m. Saturday. "Bumpus," 3:30 p.m. Monday-Friday. "Top Talent," 6:30 p.m. Saturday. "You're the Top," 7:30 p.m. Monday and Friday.  
WINX—Republic 8000, "It Seems to Us," 7:30 p.m. Monday.

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## WHEN CAN YOU GET YOUR FM SET?

FM receiver manufacturers are expanding production rapidly. Zenith, Stromberg-Carlson, Scott, Philco, Freed-Eismann, RCA, General Electric, Magnavox, Capehart and others already have FM-AM models on the market. Dealers are delivering FM receivers in small quantities and taking orders for those not readily available today.

## WHO WILL BROADCAST FM?

FM in Washington, D.C., will bring at least NINE new broadcast stations' programs into your home within 1947.

## WHO BROADCASTS FM TODAY?

Three FM Stations can now be heard in the Washington, D. C., area.

STATION	FREQUENCY	CHANNEL	HOURS OF BROADCAST
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WINC-FM	92.5	223	3:00 P.M. to 9:00 P.M.
W3XL-FM	98.9	255	3:00 P.M. to 11:00 P.M.

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